

**NEDA SAEEDI *in fire yet we trust***

**PRESS RELEASE**

Exhibition September 14 — November 17, 2024  
Opening September 13, 2024, 7pm, free admission

Neda Saeedi's sculptures and installations articulate our present time precisely and emotionally. Cultural landscapes as forms of sedimented violence are thoughtfully deformed by Saeedi and come close to us: Splendid church windows position themselves to become an oppressive altar of exploitative Europe. Fragile glass arrangements distemper the walls to blazing screens with the aid of overhead projectors. It's burning ...

In a time of monument debates, inadequate ways of coping with the past and current fascisms, the *Monument of Oblivion* organizes the debris to a cycle—the debris of the present or the debris of the past? It stutters, it throbs—how long can the vessels hold it back? In contrast, the hall of the TAXISPALAIS is transformed into a well-kept garden. Dead nature is held in check by imperial and colonial means. For *in fire yet we trust*, Neda Saeedi's first institutional solo exhibition in Europe, the artist has created thought-provoking new works: Is there hope? There isn't. Planning to give up? Not an option.



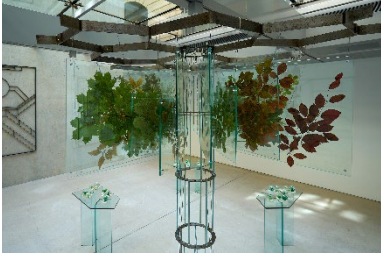


Curated by Nina Tabassomi

PRESS IMAGES

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<p><b>Neda Saeedi</b>  <b><i>Only Birds Who Fly The Highest Can Shatter The Windows, 2022</i></b>                  Stained glass altarpiece, dimensions variable                  Special thanks to Pejman Foundation/Carolyn Tso                  Courtesy the artist                  NEDA SAEEDI <i>in fire yet we trust</i>, exhibition view,                  TAXISPALAIS Kunsthalle Tirol, 2024. Photo: Günter Kresser</p>	
<p><b>Neda Saeedi</b>  <b><i>New Broken Window Here, 2024</i></b>                  Inkjet print on Hahnemühle metallic paper, 29 x 20 cm, tape                  Commissioned by TAXISPALAIS Kunsthalle Tirol for                  NEDA SAEEDI <i>in fire yet we trust</i>                  Courtesy the artist                  Photo: Günter Kresser</p>	
<p><b>Neda Saeedi</b>  <b><i>Sinking Suns, 2024</i></b>                  Room installation (three-dimensional light painting),                  glass sculptures, altered overhead projectors, dimensions variable                  Commissioned by TAXISPALAIS Kunsthalle Tirol for                  NEDA SAEEDI <i>in fire yet we trust</i>                  Courtesy the artist                  Photo: Günter Kresser</p>	
<p><b>Neda Saeedi</b>  <b><i>Sinking Suns (detail), 2024</i></b>                  Room installation (three-dimensional light painting),                  glass sculptures, altered overhead projectors, dimensions variable                  Commissioned by TAXISPALAIS Kunsthalle Tirol for                  NEDA SAEEDI <i>in fire yet we trust</i>                  Courtesy the artist                  Photo: Günter Kresser</p>	

<p><b>Neda Saeedi</b>  <b>Monument of Oblivion, 2024</b>          Debris chute, dimensions variable, 8-channel sound, 10 min. (loop)          Sound design: Azin Feizabadi          Commissioned by TAXISPALAIS Kunsthalle Tirol for          NEDA SAEEDI <i>in fire yet we trust</i>          Courtesy the artist          Photo: Günter Kresser</p>	
<p><b>Neda Saeedi</b>  <b>Two Shades of Green, 2021</b>          Room installation, mixed media, dimensions variable          Supported by Staatliche Kunsthalle Baden-Baden          Courtesy the artist          NEDA SAEEDI <i>in fire yet we trust</i>, exhibition view,          TAXISPALAIS Kunsthalle Tirol, 2024. Photo: Günter Kresser</p>	
<p><b>Neda Saeedi</b>  <b>Two Shades of Green (detail), 2021</b>          Room installation, mixed media, dimensions variable          Supported by Staatliche Kunsthalle Baden-Baden          Courtesy the artist          NEDA SAEEDI <i>in fire yet we trust</i>, exhibition view,          TAXISPALAIS Kunsthalle Tirol, 2024. Photo: Günter Kresser</p>	  

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